

**From:** CLK Council Info  
**Sent:** Tuesday, April 07, 2015 2:15 PM

**Subject:** Budget Speaker Registration/Testimony  
**Attachments:** 20150407141443\_HonoluluFilm\_April6th.pdf

## **[REDACTED]/Testimony**

All fields marked "\*" are required and must be completed in order for this form to be valid.  
Note: Registrations are not accepted prior to the agendas being posted.

<b>Name(*)</b>	Ilt Jones
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<b>Email (*)</b>	ILLTYD@AOL.COM
<b>Meeting Date (*)</b>	2015-04-08
<b>Council/PH Committee (*)</b>	Budget
<b>Agenda Item (*)</b>	Bill 13
<b>Your position on the matter (*)</b>	Oppose
<b>Representing (*)</b>	Self
<b>Organization</b>	
<b>Do you wish to speak at the hearing? (*)</b>	No
<b>Written Testimony</b>	
<b>Testimony Attachment</b>	20150407141443_HonoluluFilm_April6th.pdf
<b>Accept Terms and Conditions (*)</b>	1

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To Whom It May Concern:

April 6<sup>th</sup> 2015

My name is Ilt Jones and I have been a Location Manager for about 22 years.

I have worked extensively throughout the U.S., Europe, Middle East and Asia on a variety of projects involving all the major Hollywood studios on projects such as the TRANSFORMERS franchise, INCEPTION, THE DARK KNIGHT RISES, IRON MAN 3 and THE X-FILES, to name but a few.

It has come to my attention that there is a proposal to reduce the budget of the Honolulu Film Office. Having dealt with Film Offices all over the world, I would respectfully contend that this would be penny-wise and pound-foolish. You have in Walea, one of the finest and most effective advocates for your territory that I have ever come across. I understand there is an assertion being made that efforts of the Honolulu film office duplicate those of the State Film Office. I can assure you they are not. Whilst the State Office does an excellent job dealing with matters that are quite properly handled at State level (incentives, State Parks and many others), there are a whole raft of completely separate issues which Walea is UNIQUELY qualified and, more over, experienced to deal with. In my position as a Supervising Location Manager, I deal with all of the local contacts whilst researching and vetting where a film will shoot. The work of the Honolulu Film Office was unique in its remarkable effectiveness. Back in December 2014, our Studio was uncertain where to make this movie. We were contemplating Australia, Thailand and Vietnam as well as Kauai. In Hawaii, we focused on Kauai because our Producer had had an enjoyable and successful experience there on a previous project. However, our sense was that, for what we needed, Kauai may have been somewhat limited. Accordingly, I put a speculative call into Walea to explain our needs. She swung into action like no other film commissioner I have ever dealt with and, literally within a couple of hours, had furnished excellent photographs and an impressive accompanying Power Point presentation explaining where the locations are on Oahu. Furthermore, she then took the time to drive me all over the island advising me what was and was not possible at each of the locations. That information is like GOLD for a Location Manager. It meant that we were able to turn on a dime and focus our time, effort and attention on Oahu. As a DIRECT result of her quick wittedness and expertise, Oahu became the place where we are going to do the greatest percentage of filming on this movie. She is directly responsible for attracting the literally tens of millions of dollars that we will be spending here this year. I doubt that very little of the foregoing would have been possible

had Walea not spent years doing two major things – 1) building up an encyclopedic knowledge of filming customs and practices in Oahu and beyond and 2) just as importantly, cultivated connections and business relationships with location professionals around the globe through the ground work she has undertaken in Los Angeles over the years. The trust I, and many other notable Location Managers, have in her abilities is crucial to the successful endeavors of your film office, as the above-mentioned anecdote should surely attest. I doubt I would have attached as much credence to her overtures had I not come to know her and her reputation over the years.

Surely it is safe to assume that the success that Walea has enjoyed in attracting revenue to Oahu means that the budget she currently controls is well worth it to Oahu in terms of return on investment – not something you can necessarily say about many government offices in this day and age! And let it not be overlooked that I am but one of four large scale projects that will be shooting on Oahu in 2015, in significant part due to the successful marketing and coordination efforts of the film office.

Your film commissioner is engaged and visible at industry events that reach major industry sectors of feature film, television and commercials. As I mentioned above, she understands that the film industry is a relationship-orientated one, and is one of the most successful film commissioners I know at keeping the industry aware of your locality, identifying possible projects and deftly handling their needs to ultimately have the production film in Honolulu. Simply put, within the Location Managing community on the mainland, Walea is synonymous with Hawaii in general and Oahu in particular.

We have not had the pleasure of meeting each other and not being in the film industry you are likely unfamiliar with my background. I have attached a curriculum vitae to help introduce myself and humbly offer the following to provide some context for my comments.

My experience with your film office has been nothing but positive. And that is not unique. All my colleagues who have visited Hawaii and who are extremely well respected and sought after, feel the same way. The reputation Ms Constantinau has built over the years has made a huge difference in putting Honolulu on the map and keeping it there.

You should take great pride in the knowledge that you have an excellent person at the helm who represents your area well and that her efforts and their results are notably successful - extraordinary really when one considers that the Honolulu Film Office is a one person operation. By all accounts and any measure, the office has generated extraordinary results on a shoestring budget.

I strongly encourage you to reconsider the proposed cuts. You have someone who does so much with such already modest means and who creates outstanding results for you.

Yours respectfully,

Ilt Jones



Supervising Location Manager, "Titan" – a Legendary Pictures Feature Film

Cell: 310-739 2685

***Ilt Jones***  
***LOCATION MANAGER***

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1999 & 2007 C.O.L.A. Award Winner

1997, 1998, 2000, 2002, 2008 & 2010 C.O.L.A. Award Nominee

2013 LMGA Award Winner

B.A.F.T.A. LA Member since 2002

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***EXPERIENCE: (Loc. Mgr in Southern California unless otherwise stated):***

- 11/14 – present    **“Titan”** – Legendary Pictures Feature – Sup. Location Manager  
(UPM – Jen Conroy; Director – Jordan Vogt-Roberts)  
[Scouted Hawaii, Iceland, Thailand, Vietnam, Cambodia, Australia]
- 8/14 – 11/14      **“Spectral”** – Legendary Pictures Feature – Sup. Location Manager  
(UPM/Producer – Udi Nedivi, Director – Nic Mathieu)  
[Shot **Hungary**]
- 3/14 – 4/14        **“Heist”** – DreamWorks Feature – Location Manager  
(Studio Executive – Shelly Strong; Production Designer – Jon Hutman)  
[Scouted **Hungary & Italian, Swiss + Austrian Alps**]
- 12/13 – 3/14      **“Spectral”** – Legendary Pictures Feature – Sup. Location Manager  
(Producer – Steve Molen, Director – Nic Mathieu)  
[Scouted **Hungary**]
- 11/12 – 11/13    **“Transformers 4”** – Paramount Feature – Sup. Location Manager  
(Director - Michael Bay, Producer - Ian Bryce & UPM - Allegra Clegg)  
[Shot in **Hong Kong, Mainland China**, Utah, Michigan, Illinois]
- 11/11 – 10/12    **“Iron Man 3”** – Marvel Studios Feature (Director – Shane Black,  
Producer – Charles Newirth & UPM – JoAnn Perritano)  
[Shot in Wilmington, NC & Miami, FL]
- 11/10 – 10/11    **“The Dark Knight Rises”** – Warner Bros Feature (Director – Chris  
Nolan, Producer – Kevin De La Noy & UPM – Susan Towner)  
[Scouted **India** and **Romania**; Shot in LA & Pittsburgh, PA]
- 11/09 – 11/10    **“Transformers 3”** – Paramount Feature – Supervising Location Manager  
(Director - Michael Bay, Producer - Ian Bryce & UPM - Allegra Clegg)  
[Shot in Illinois, Wisconsin, Indiana, Michigan, Florida & Texas]
- 3/09 – 11/09      **“Inception”** – Warner Bros Feature (Director – Chris Nolan, Producer –  
Chris Brigham and UPM – Jan Foster)

11/07 – 2/09	<b>“Transformers 2”</b> – Dream Works Feature shot in <b>Egypt, Jordan</b> , California, Arizona, New Mexico, Pennsylvania, New Jersey and Virginia (Director - Michael Bay, Producer - Ian Bryce & UPM - Allegra Clegg) [Worked as <b>PRODUCTION SUPERVISOR</b> in the Middle East as well as Supervising Location Manager in the U.S.]
11/06 – 10/07	<b>“Hancock”</b> – Columbia Pictures Feature - Supervising Location Manager (Producer - Ian Bryce & UPM - Allegra Clegg)
11/05- 10/06	<b>“Transformers”</b> – Dream Works Feature shot in New Mexico, Detroit and Boston as well as Los Angeles – Supervising Location Manager (Director - Michael Bay, Producer - Ian Bryce & UPM - Allegra Clegg)
12/04 – 9/05	<b>“Big Love”</b> – HBO Series (Executive Producer – Tom Hanks & Line Producer – Bernie Caulfield)
3/04 – 12/04	<b>“Carnivale”</b> – HBO Series (Line Producer – Bernie Caulfield)
9/03-2/04	<b>“After The Sunset”</b> – <b>PRODUCTION SUPERVISOR</b> -New Line Cinema Feature shot in <b>The Bahamas</b> (Exec. Producer: Patrick Palmer)
7/02-8/03	<b>“Hell Boy”</b> – <b>PRODUCTION SUPERVISOR</b> - Revolution Films Feature shot in <b>Czech Republic</b> (Director: Guillermo Del Toro & Executive Producer: Patrick Palmer)
7/99–5/02	<b>“X-Files”</b> , 20 <sup>th</sup> Century Fox (Executive Producer: Chris Carter & Line Producer – Michelle MacLaren)
5/99-7/99	<b>“Scream 3”</b> , Dimension Films, Additional LM (UPM: Dixie Capps)
8/98-5/99	<b>“X-Files”</b> , 20 <sup>th</sup> Century Fox (Executive Producer: Chris Carter & Line Producer – Bernie Caulfield)
7/98	<b>“Message In A Bottle”</b> , Warner Bros, Addl. LM (LM Peter Novak)
4/98-6/98	<b>“Blonde Bombshell”</b> , British TV Film (UPM: Alison Malone)
8/97-4/98	<b>“Profiler”</b> , NBC TV (Executive Producer: Ian Sander)
5/97-7/97	<b>“Flypaper”</b> , Citadel Entertainment Feature (Producer: Leanne Moore)
10/96-5/97	<b>“Profiler”</b> , NBC TV (Executive Producer: Ian Sander)
9/96	<b>“As Good As It Gets”</b> , Columbia Pics, Loc.Scout (LM-Ralph Coleman)
8/96-9/96	<b>“Waterfront”</b> , German TV Film (UPM: John Curran)
3/96-8/96	<b>“Gattaca”</b> , Columbia Pictures Feature, Asst. LM (LM: Bob Craft)
1/96-3/96	<b>“Glimmer Man”</b> , Warner Bros. Feature, Asst. LM (LM: Peter Novak)
9/95-12/95	<b>“Mojave Moon”</b> , New Moon Productions Feature (UPM: Elyse Katz)
3/95-8/95	<b>“Live Shot”</b> , Paramount TV, Asst. LM (LM: Bob Craft)
11/94-3/95	<b>“Virtuosity”</b> , Paramount Pictures Feature, Asst. LM (LM: Peter Novak)

8/94-11/94	<b>"Destiny Turns On The Radio"</b> , Rysher Entertainment Feature (UPM: Michael Pariser)
5/94-8/94	<b>"The Stranger"</b> , HBO Movie (Producer: Don Borchers)
11/93-4/94	<b>"Open Fire"</b> , British TV Film shot in <b>London</b> (Director: Paul Greengrass & UPM: Alison Malone)
10/93	<b>"Pulp Fiction"</b> , Miramax Feature, Asst. LM (LM: Bob Craft)
5/93-7/93	<b>"When The Lies Run Out"</b> , British TV Film (Director: Paul Greengrass & UPM: Alison Malone)

REFERENCES AVAILABLE UPON REQUEST